

A close-up photograph of a woman wearing a black headscarf, looking down with a gentle expression at a young child. The child is wrapped in a white, textured towel and has their hand near their mouth. The lighting is soft and focused on the subjects, with a dark, blurred background.

National  
Gallery of Art

Film

Fall 18



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The fall season opens with four recent films — from Cameroon, Georgia, Iran, and Kyrgyzstan — shown in association with the citywide festival Films Across Borders: Stories of Women. It continues with the inaugural Smithsonian African American Film Festival, a collaboration with the National Museum of African American History and Culture, featuring presentations by Simone Leigh and Ephraim Asili. Other special guest artists include Nicolás Combarro, who will present his recent documentary on Spanish photographer Alberto García-Alix; Super 8 film poet Helga Fanderl of Germany; and British filmmaker William Raban, who will introduce two programs of his work as part of the series *Lifting Traces: Memories of London*, programmed in conjunction with the exhibition *Rachel Whiteread*. The annual Rajiv Vaidya Memorial Lecture, *Noisy Archives and the Future of Memory*, will be delivered by archivist Rick Prelinger of the Prelinger Archives, recently acquired by the Library of Congress. Unique film series this season also include a retrospective of Italian auteur Luchino Visconti; *From Co-op to LUX: The Last Decade of the London Film-Makers' Co-op*, with films made in the 1990s by Vivienne Dick, Peter Gidal, and others; and *The Puppet Master: The Complete Jiří Trnka*, a comprehensive review of the renowned Czech animator. Two screenings of the new documentary *Garry Winogrand: All Things Are Photographable* and a restoration of Billy Wilder's classic *The Apartment* round out the season and 2018.



# October

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7	Sun	4:30	Alberto García-Alix. La línea de sombra (The Shadow Line) p13
13	Sat	2:00 4:00	Jamila p13 DeDe p14
14	Sun	4:00	The Atomic Soldiers; The Atomic Café p14
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21	Sun	4:00	Correspondences: The Silent Cinema of Helga Fanderl p15
25	Thur	12:00 3:00	African American Film Festival: Making a Way Out of No Way p21 African American Film Festival: Power of Place p22
27	Sat	2:00	Lifting Traces: The Houseless Shadow and Other Shorts p25
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Films are shown in the East Building Auditorium, in original formats whenever possible. Seating for all events is on a first-come, first-seated basis unless otherwise noted. Doors open thirty minutes before showtime. For more information, visit [nga.gov/film](http://nga.gov/film), email [film-department@nga.gov](mailto:film-department@nga.gov), or call (202) 842-6799.





# November

3	Sat	2:00	Visconti: Ossessione p31
9	Fri	2:30	Visconti: Bellissima p31
10	Sat	12:30	From Co-op to LUX: Resistance to Professionalization p37
		2:30	Visconti: La terra trema p32
11	Sun	2:00	Lifting Traces: London p26
		4:00	Lifting Traces: Blight; Home Suite p27
17	Sat	2:00	From Co-op to LUX: Self-Determined Selves p38
		4:00	Visconti: White Nights (Le notti bianche) p32
18	Sun	4:00	Visconti: Senso p32
23	Fri	2:00	Visconti: Rocco and His Brothers p33
24	Sat	2:00	Visconti: The Leopard (Il gattopardo) p33
25	Sun	2:00	Chartres: La lumière retrouvée (Chartres: Light Reborn) p15

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Garry Winogrand: All Things Are Photographable p17

# December

1	Sat	2:00 4:00	Trnka: Old Czech Legends p41 Visconti: Siamo donne (segment); Sandra (Vaghe stelle dell'orsa) p34
2	Sun	2:00 3:30	Rajiv Vaidya Memorial Lecture: Noisy Archives and the Future of Memory p16 Lost Landscapes of New York p16
8	Sat	2:00 4:00	Trnka: The Emperor's Nightingale p42 Visconti: Conversation Piece (Gruppo di famiglia in un interno) p34
9	Sun	4:00	Visconti: Death in Venice p34
15	Sat	2:00	Visconti: Ludwig p35
16	Sun	4:00	Visconti: L'Innocente p35
22	Sat	2:00	Trnka: Bayaya p42
23	Sun	2:00 4:00	Garry Winogrand: All Things Are Photographable p17 Trnka: Shorts Program 1 p43
26	Wed	1:00 3:00	Trnka: The Good Soldier Švejk p43 Trnka: Shorts Program 2 p43
27	Thur	1:00 3:00	Trnka: Shorts Program 3 p43 Trnka: Shorts Program 4 p44
28	Fri	2:30	Trnka: A Midsummer Night's Dream p44
29	Sat	2:00	Trnka: The Czech Year p44
30	Sun	2:00 4:00	Garry Winogrand: All Things Are Photographable p17 The Apartment p17

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## Special Events

Oct 6 – Dec 30

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### The Two Faces of a Bamiléké Woman

Sat Oct 6 (2:00)

Filmmaker Rosine Mbakam returns to her home village in Cameroon after an absence of seven years studying cinema in Belgium. She wants to introduce her young son, but even more she wants new knowledge about her own past. Mbakam speaks at length with her mother and the other village women in a surprising journey of self-discovery as Mama Bamiléké talks about tradition and her own arranged marriage, and about the robust alliance of local women, a comfort in times of need. (Rosine Mbakam, 2017, subtitles, 76 minutes) *Shown in association with the citywide festival Films Across Borders: Stories of Women*

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### Ava

Sat Oct 6 (4:00)



Written and directed by Sadaf Foroughi, *Ava* is a bold debut, a coming-of-age tale set in Tehran about a middle-class Iranian teenager on the verge of rebellion. When Ava veers from a predictable schedule of school, music lessons, girlfriends, and curfew, her controlling mother suspects a male relationship. Ava counters fiercely, further disturbing her already faltering family relationships. “Tonally acrid and visually inventive, *Ava* looks repression in the eye and doesn’t flinch” — Jeannette Catsoulis. (Sadaf Foroughi, 2017, subtitles, 103 minutes) *Shown in association with the citywide festival Films Across Borders: Stories of Women*

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### Alberto García-Alix. La línea de sombra (The Shadow Line)

Nicolás Combarro in person

Washington premiere

Sun Oct 7 (4:30)

*Alberto García-Alix. La línea de sombra* is a powerful portrait of one of Spain's most renowned photographers. His story is told in first person by the artist himself, sitting mainly in his studio and gazing directly at the viewer. Filmmaker Nicolás Combarro is also an artist and curator who has organized many exhibitions of works by García-Alix, primarily portraits of people who, like the photographer himself, lead excessive lives. “I want to give people dignity when I photograph them. The images document my love of the particular person” — Alberto García-Alix. (Nicolás Combarro, 2017, subtitles, 80 minutes) *Special thanks to the Embassy of Spain*

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### Jamila

Sat Oct 13 (2:00)



A classic of Kyrgyz literature, Chyngyz Aitmatov's novella *Jamila* was published in the Soviet Union in 1958 and widely read. When Aminatou Echard filmed her 2018 adaptation — the story of a woman choosing to run off with her lover while her husband is at war — she discovered that feelings about this legendary heroine are still passionate. “The testimonies that came out painted the portrait of a patriarchal society that has resurfaced since the end of the Soviet era. . . . The sensuality of Super 8 film, with its grain accentuated. . . and the absence of synched sound, heightens the lucidity of what the women have to say” — Charlotte Garson. (Aminatou Echard, 2018, subtitles, 84 minutes) *Shown in association with the citywide festival Films Across Borders: Stories of Women*



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## DeDe

Sat Oct 13 (4:00)



Mariam Khatchvani's *DeDe* is a labor of love, a celebration of her community of Ushguli (a UNESCO World Heritage site in the Greater Caucasus Mountains) and a true story of a young woman who challenged diehard tradition when she went after the wrong man. As the Georgian filmmaker explains, "I wanted to show the real life of my land with real people. Svan is used in the film, which is one of the languages in Georgia.... I want to leave something about the Svan language and the people, with their interesting and harsh traditions and culture." (Mariam Khatchvani, 2017, subtitles, 97 minutes) *Shown in association with the citywide festival Films Across Borders: Stories of Women*

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## The Atomic Café

preceded by **The Atomic Soldiers**

Sun Oct 14 (4:00)

Today a cult classic, *The Atomic Café* (digital restoration completed this year) has lost none of its original punch in nearly forty years. A compilation of excerpts from hundreds of mid-century propaganda shorts, newsreels, TV ads, and orphaned instructional films for civilians and the military on how to survive an attack, *The Atomic Café's* implications would be laughable if they were not so lamentable. "An artfully assembled collage of official insanity" — David Ansen. (Kevin Rafferty, Jayne Loader, and Pierce Rafferty, 1982, 92 minutes)

*The Atomic Soldiers* is a strangely intense yet moving account of recollections from the few surviving witnesses (former military personnel) at American nuclear test sites in the 1950s. (Morgan Knibbe, 2018, 22 minutes)

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## The Big Country

Catherine Wyler in person

Sat Oct 20 (2:00)

William Wyler's *The Big Country* was released exactly sixty years ago. Honoring the occasion, his daughter Catherine introduces a 35mm print of her father's monumental work. A wide-screen Western in Technicolor — filmed in twenty historic locations from Las Cienegas National Conservation Area and Empire Ranch in Arizona, to Red Rock Canyon State Park and the Mojave Desert

in California — its plot pivots on a brutal feud over water rights among neighboring ranches. The cast is led by Gregory Peck, Charlton Heston, Carroll Baker, and Jean Simmons. British critic Philip French called *The Big Country* "a hymn to peaceful coexistence." (William Wyler, 1958, 35mm, 166 minutes) *Special thanks to Academy Film Archive*

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## Correspondences:

### The Silent Cinema of Helga Fanderl

Helga Fanderl in person

Sun Oct 21 (4:00)



Since 1986, German artist Helga Fanderl has made hundreds of Super 8mm films, each a silent document of a place, person, or set of visual elements. "Every single film preserves and reflects the traces of its creation, the sensations and emotions I felt in the moment of filming, shaping images, shaping time, always in correspondence with the subject matter." Fanderl exercises a unique practice in the presentation of her work, tailoring each event to the space and in accord with the way the films were created. For the screening at the National Gallery of Art, Fanderl projects 16mm blowups of her original small-gauge works over a dozen short silent films selected especially for the Gallery's audience. (Total running time approximately 60 minutes)

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## Chartres: La lumière retrouvée

### (Chartres: Light Reborn)

Introduced by Dominique Lallement

Sun Nov 25 (2:00)

The partial restoration of Chartres Cathedral that took place from 2014 to 2016 focused on the nave, stained-glass windows, and first

figures in the ambulatory. *Chartres: La lumière retrouvée* documents this meticulous process through observation and conversations with numerous restorers, archaeologists, scientists, and architects. The screening is followed by a panel discussion. (Anne Savalli, 2016, subtitles, 54 minutes) *Presented in partnership with American Friends of Chartres*

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### **Rajiv Vaidya Memorial Lecture: Noisy Archives and the Future of Memory**

Rick Prelinger, speaker

Sun Dec 2 (2:00)

Archives have never been more popular nor more precarious. Today's archivists (film, media, and paper) must contend with historical amnesia, uncertain funding, technological change, and the flow from a relentless digital fire hose. As the pre-digital historical record accumulates and grows, one must ask: Do physical objects have the right to exist? Whose records should we be collecting and for what purposes? This image-rich talk looks at the future of memory, the renaissance of physical media, the virtues of inconvenience, and how archives and cultural repositories can serve as a force for inclusion, perhaps healing our digital wounds. *Rick Prelinger is founder of the Prelinger Archives, a celebrated repository of home movies and ephemeral films. His compilation "Lost Landscapes of New York" follows the lecture.*

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### **Lost Landscapes of New York**

Introduced by Rick Prelinger

Sun Dec 2 (3:30)



*Lost Landscapes of New York* spans the twentieth century's daily life, work, and celebrations. It includes street views of the Lower

East Side, Harlem, Brooklyn, and Queens; a ride from the Bronx to Grand Central in the 1930s; old Penn Station before its demolition; street photographers in Times Square; Manhattan's exuberant neon signage; garment strikes and militant labor parades in the 1930s; Depression-era "Hooverilles"; crowds at Coney Island; the Third Avenue El; candid shots from the 1939 World's Fair; and much more. (2017, HD video transferred from 35mm, 16mm, and 8mm film, 83 minutes)

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### **Garry Winogrand: All Things Are Photographable**

Sun Dec 23 (2:00)

Sun Dec 30 (2:00)



*Garry Winogrand: All Things Are Photographable* is the first documentary film on the life and work of this celebrated photographer, whose images of street life in New York and people in postwar America established him as one of the foremost photographers of the twentieth century. When he died suddenly at age fifty-six, the hugely prolific Winogrand (1928 – 1984) left behind more than ten thousand rolls of exposed film — a vivid chronicle of life at mid-century. Constructed from his own words and images, the film is an intimate portrait of a man who both personified and transformed an era. (Sasha Waters Freyer, 2018, 90 minutes)

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### **The Apartment**

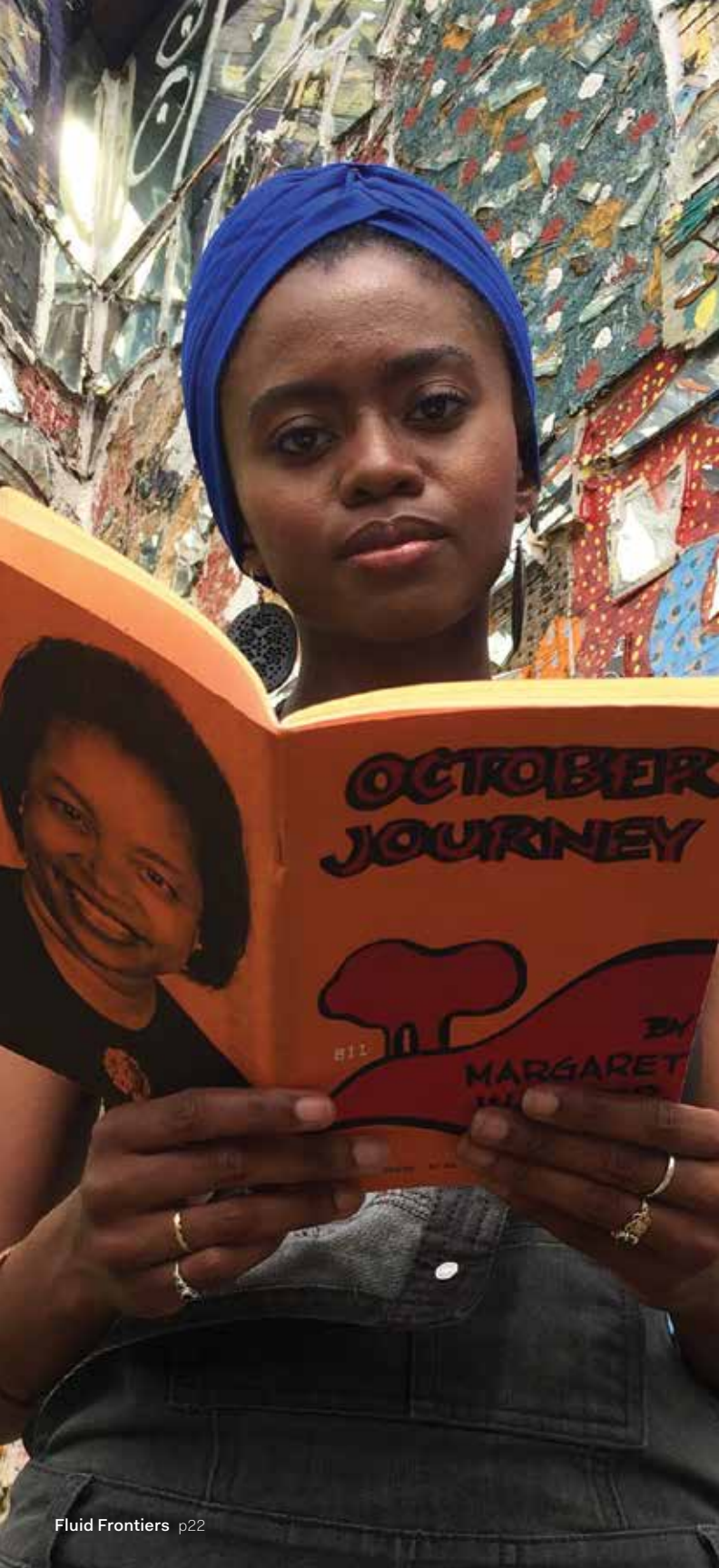
Washington premiere of digital restoration

Sun Dec 30 (4:00)

Billy Wilder's 1960 comedy of manners — set in a New York firm where the women are prey for the higher-ups and bosses borrow low-level Bud Baxter's apartment for "nooners" — won five Oscars and, more notably, "touched a contemporary, and possibly raw, nerve," wrote historian Charles Silver. While witty dialogue and caustic commentary are Wilder trademarks, laurels truly go to the extraordinary ensemble cast headed by Jack Lemmon who, as Bud Baxter, moves from milquetoast to mensch during the holiday season, as well as Shirley MacLaine as the amiable elevator operator who cheerfully masks her melancholy. (Billy Wilder, 1960, 125 minutes)







## Cinema. History. Culture: Smithsonian African American Film Festival

Oct 25

2018 marks the inaugural Smithsonian African American Film Festival, a showcase for historic and contemporary media works highlighting black experiences in America. The National Gallery of Art has partnered with the Smithsonian's National Museum of African American History and Culture to present two events, including post-screening discussions with several artists. With special thanks to Rhea Combs, Jon Goff, the visiting artists, and the festival team for their collaboration.

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### Making a Way Out of No Way

Simone Leigh in person

Thur Oct 25 (12:00)



The first program, *Making a Way Out of No Way*, includes the dance film *Four Women* (Julie Dash, 1978) set to Nina Simone's stirring, iconic ballad; *To Be Free* (Adepero Oduye, 2017), an imagining of a staged performance by Nina Simone where Oduye herself embodies the revolutionary singer; *An Ecstatic Experience* (Ja'Tovia Gary, 2015), a meditative invocation on transcendence as a means of renewal; and *Untitled (M\*A\*S\*H)* (Simone Leigh, 2018, commissioned by the Berlin Biennale), a look at a fictive order of black nurses operating on the front of the Korean War, showcasing the agonizing choices faced by those who staff the tented encampments. (Total running time approximately 75 minutes)

## Power of Place

Ephraim Asili in person

Thur Oct 25 (3:00)



*Power of Place* includes two recent works from Ephraim Asili's experimental 16mm series *Diaspora Suite: Kindah* (2016), shot in Hudson, New York, and Accompong, Jamaica, founded in 1739 by rebel slaves and their descendants; and *Fluid Frontiers* (2017), an exploration of resistance and liberation exemplified by the Underground Railroad as well as more modern movements such as Dudley Randall's Broadside Press and works by other Detroit-based artists. Additional titles include *When the Lionfish Came* (Tamika Galanis, 2016), an illustration of disappearing Bahamian culture and the palpable absence of real climate change initiatives in the area, told metaphorically; and *Diasporadical Trilogía* (Blitz the Ambassador, 2016), a musical study of intersections between the global African experience and racial struggle expressed through one woman's memories. (Total running time approximately 90 minutes)







## Lifting Traces: Memories of London

Oct 27 – Nov 11

Proposing a cinematic context in tandem with the National Gallery of Art exhibition *Rachel Whiteread*, this series expands on ideas set forth in Whiteread's 1993 sculpture *House*. Issues around housing, psycho-geography, and notions of home and community in Britain's capital are explored through artist films utilizing documentary and experimental techniques. Highlighting selected works by London-based filmmakers William Raban (who introduces two programs), Patrick Keiller, and John Smith, the series offers a unique perspective into moving image work that is contemporaneous to, and conterminous with, Whiteread's sculptural practice. With special thanks to William Raban and LUX Artists' Moving Image, London.

### The Houseless Shadow and Other Shorts

William Raban in person

Sat Oct 27 (2:00)



William Raban describes his experiments in painting as “lifting traces” from nature. From these early works to his most recent film and installation pieces, the artist pushes the medium, holding on to the fundamental belief that “making films is about showing people things, not telling them how to interpret the world.” The program includes four shorts that document aspects of London and the vagaries of time: *Available Light* (2016), a time-lapse compressed reading of an 858-page classic text; views of the East End and



Canary Wharf in *Sundial* (1992); a portrait of the river in *Thames Film* (1986); and *The Houseless Shadow* (2011), where “to the accompaniment of Charles Dickens’s haunting essay ‘Night Walks’ . . . sympathy is pushed to the point of identification with London’s poor and homeless” (John Bowen). (Total running time 96 minutes)

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### **Time and the Wave: Documenting Civic Space**

William Raban in person  
Sun Oct 28 (4:00)



For William Raban, documentary lends itself to experimentation as much as any other form. This program highlights three disparate examples of his approach to nonfiction. Commissioned in 2014 by Acme Studios in celebration of the organization’s fortieth anniversary, Raban’s 72 – 82 “emphasizes the process by which history is not revealed but rather constructed, even by direct participants, of whom Raban himself is one” (Jared Rapfogel). Preceding 72 – 82 is *London Republic* (2016), a speculation on the outcome of the Brexit vote completed two months in advance of the referendum, and *Time and the Wave* (2013), a document of Margaret Thatcher’s funeral accompanied by a reading of Charles Dickens’s 1852 essay “Trading in Death,” which was composed on the occasion of the Duke of Wellington’s state funeral. (Total running time 79 minutes)

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### **London**

Sun Nov 11 (2:00)



*London* is a lauded portrait of Britain’s capital by celebrated film essayist Patrick Keiller. It articulates the city’s meaning through references to its past, as told by a narrator and his companion known only as Robinson (perhaps a reference to Daniel Defoe’s

protagonist). “A classic of British psycho-geographic cinema . . . *London* shows the graying rumbles of a city in the dying grips of Thatcherism, while tackling a huge range of inner-city problems that are still sadly relevant today” — Adam Scovell. (Patrick Keiller, 1996, 85 minutes)

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### **Home Suite**

preceded by **Blight**  
Sun Nov 11 (4:00)



*Home Suite* is a close-up journey through a domestic landscape as well as an expedition through memory. Playing upon ambiguity and the unseen, the work uses physical details to trigger fragmented verbal descriptions of memories. (John Smith, 1994, 96 minutes)

*Blight*, made in collaboration with the composer Jocelyn Pook, is a montage that revolves around the building of the M11 link road in East London, a project that provoked a long and bitter campaign by local residents to protect their homes from demolition. (John Smith 1996, 15 minutes)





## Luchino Visconti

Nov 3 – Dec 16

Long acknowledged as one of the leading figures of mid-century Italian cinema, Luchino Visconti (1906 – 1976) was a gifted visual artist as well as a paradoxical character — a committed Marxist who descended from a noble northern Italian family, rulers of the duchy of Milan and patrons of the early Renaissance in that strategic city. Elegant and literary, Visconti was not only a filmmaker but an accomplished musician, painter, designer, and race-horse breeder, although it was his interest in opera and theater that ultimately led him to filmmaking. He started in film by working with Jean Renoir who, Visconti admitted, “was a human influence not a professional one.” More frequently than his contemporaries, Visconti made use of motifs from European art history to enrich his mise-en-scènes, sets, and costumes, creating a sophisticated visual vocabulary. This series includes 35mm prints as well as new digital restorations; it is organized in association with Cinecittà Luce.

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### Ossessione

Sat Nov 3 (2:00)

Completed during the Fascist period, *Ossessione* is a vivid tale of amour fou based on the 1934 pulp novel *The Postman Always Rings Twice*. Employing all the stylistic devices of neorealist cinema, Visconti easily managed the transition from the backroads of California (where the novel was set) to the rural Po Valley near Ferrara (where the filming took place), with Clara Calamai as the seductive osteria proprietress and Massimo Girotti as the handsome rover. (1943, subtitles, 140 minutes)

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### Bellissima

Fri Nov 9 (2:30)

A departure for Visconti, *Bellissima*'s script by Cesare Zavattini and Suso Cecchi d'Amico is a vehicle for force-of-nature actress Anna Magnani as Maddalena Cecconi, a stage mother determined to get her young daughter cast in a film at the Cinecittà studio. Not only a lampoon of the Italian film industry, *Bellissima* is also a portrayal of



Roman working-class life at mid-century. "It isn't lost on Visconti that his drama of life in and around a gritty Roman courtyard is the product of great expense and conspicuous luxury; in fact, that paradox is the very subject of the film" — Richard Brody. (1951, subtitles, 108 minutes)

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### La terra trema

Sat Nov 10 (2:30)

*La terra trema* (*The Earth Trembles*) features a cast of nonprofessionals — mostly local fishermen of Acì Trezza, north of Catania — to portray the life of a Sicilian coastal village. Forfeiting his own house to buy a workboat in order to avoid the brokers who control the local fleet, Antonio suffers a different sort of distress, stemming from bad weather and the bitterness of the other villagers. Visconti based his epic film on *I Malavoglia*, an 1881 novel by Italian realist Giovanni Verga. (1948, subtitles, 160 minutes)

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### White Nights (Le notti bianche)

Sat Nov 17 (4:00)

Fyodor Dostoyevsky's 1848 short story has been transposed to film many times, but none are as elegantly theatrical as Visconti's. A man, wandering aimlessly at night, has a chance encounter on a bridge with a young woman vainly awaiting an erstwhile lover. The man agrees to meet her in the same spot on the bridge for the next several nights. The simple make-believe premise belies the complexity of the sentiments aroused by the film's three principal characters (Marcello Mastroianni, Maria Schell, and Jean Marais). "Then the snow comes down, and with it a chilly desperation about the extent of human self-delusion" — Chris Auty. (1957, 35mm, 97 minutes)

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### Senso

Sun Nov 18 (4:00)



Visconti's first film in color is an elaborately conceived historical drama — portraying the Risorgimento at the time of the 1866 Battle of Custoza — and a powerful love story featuring Farley Granger as Austrian deserter Franz Mahler and Alida Valli as the contessa who betrays her own Italian cause. "Operatic in concept (with the opening scene at Venice's La Fenice, and pivotal moments underscored by Bruckner's 7th Symphony), *Senso* ranks as one of the director's

most ambitious achievements" — British Film Institute. (1954, subtitles, 123 minutes)

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### Rocco and His Brothers

Fri Nov 23 (2:00)

The epic sweep of *Rocco and His Brothers* (*Rocco e i suoi fratelli*) tells the tale of the Parondi family — a mother and her five sons who have left their home in rural Basilicata for the northern city of Milan in search of opportunity. *Rocco* becomes a parable of fraternal bonds, tradition, and transformation. The brilliantly neorealistic mise-en-scène contrasts with the film's passionate operatic underpinnings. "A Greek tragedy played out in Milan," wrote one critic, set to the passionate score of composer Nino Rota. (1960, subtitles, 177 minutes)

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### The Leopard (Il gattopardo)

Sat Nov 24 (2:00)



Giuseppe Tomasi di Lampedusa's beloved classic *Il gattopardo* chronicles a fading Sicilian patrician dynasty (after the writer's own family history) through the chaotic years of the Risorgimento when Sicily was annexed to Italy. For his adaptation, Visconti cast Burt Lancaster as the prince and Alain Delon as his nephew. The film was recently restored to its intended length and CinemaScope aspect ratio. "The truly remarkable ball scene... is not simply a directorial tour-de-force; rather it decisively marks the transition from the tired, old nobility represented by the Prince of Salina to the thrusting ambition of the new ruling class" — Julian Petley. (1963, subtitles, 186 minutes)

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### Sandra (Vaghe stelle dell'orsa)

preceded by Visconti segment from **Siamo donne**

Sat Dec 1 (4:00)

"Chilling to the bone, *Sandra* perfects a cinema of haunting.

The specter of the holocaust looms as the title character (Claudia Cardinale) returns with her new husband to her family villa for the unveiling of a statue memorializing her father's death in a concentration camp. With an eye to ruins, dilapidation, and crumbling earth, Visconti induces a gothic atmosphere rife with apocalypse. As asphalt flies beneath the camera in the bravura of the title sequence . . . the viewer is borne down modern highways to confront the sins of an archaic past" — Hugh Mayo. (1966, subtitles, 105 minutes)

Visconti's chapter from the portmanteau film *Siamo donne* (*We, The Women*) is a comic portrayal by Anna Magnani, who has the misfortune of riding with a taxi driver who charges a premium fee for a dog. (1953, subtitles, 23 minutes)

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### Conversation Piece

(Gruppo di famiglia in un interno)

Sat Dec 8 (4:00)

A reclusive professor (Burt Lancaster) has filled his Roman house with eighteenth-century group portraits — paintings known as "conversation pieces," small in scale and commonly depicting families or friends in informal domestic settings. Grudgingly, the professor agrees to rent his empty top floor to a wealthy and hotheaded marchesa (Silvana Mangano) and her entourage, consisting of her daughter, the daughter's boyfriend, and her young German admirer. Slowly, the group begins to resemble one of the professor's group portraits. (1974, subtitles, 121 minutes)

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### Death in Venice

Sun Dec 9 (4:00)



Recreating Thomas Mann's famous novella in wide-screen, with elegant period backdrops, *Death in Venice* tracks Gustav von Aschenbach (Dirk Bogarde) as he develops an increasingly destructive obsession with a handsome fourteen-year-old Polish schoolboy named Tadzio (Björn Andrésen), whom he spots at the Grand Hotel des Bains on the Lido. While remaining faithful to the novella's mood and surroundings, Visconti changed the vocation of the

repressed Aschenbach to musician (rather than Mann's writer), and the lush soundtrack is dominated by the music of Gustav Mahler. (1971, subtitles, 130 minutes)

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### Ludwig

Sat Dec 15 (2:00)



The enigmatic King Ludwig II of Bavaria (1845–1886) is remembered now for the opulent palaces he commissioned in the secluded hills of southwestern Bavaria (including Neuschwanstein and Schloss Linderhof) and for his patronage of theater and music, especially the composer Richard Wagner. For Visconti, Ludwig proved an ideal subject — operatic, excessive, luxuriant, and multilayered. The cast, led by Helmut Berger as Ludwig, also includes Romy Schneider as the king's favorite cousin Empress Elisabeth of Austria, Trevor Howard as Wagner, and Silvana Mangano as Cosima von Bülow. (1973, subtitles, 238 minutes)

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### L'Innocente

Sun Dec 16 (4:00)

Gabriele D'Annunzio's 1892 novel *L'Innocente* (English title *The Intruder*) is the tale of wealthy playboy Tullio Hermil (Giancarlo Giannini), whose persistent infidelities are not lost on his self-possessed wife Giuliana (Laura Antonelli). Eventually, she takes a lover of her own, with unintended consequences. In Visconti's hands, the film is also an opulent period piece set within the parlors and bedrooms of Villa Mirafiori in Rome and Villa Butori in Lucca. Visconti's final work, and one of his most beautifully realized, was described at the time by critic Vincent Canby as, "A story so precise in its details that it comes as something of a shock when one realizes the real magnitude of the work." (1976, subtitles, 112 minutes)



## From Co-op to LUX: The Last Decade of the London Film-Makers' Co-op

Nov 10 – 17

Established in 1966 by a band of British experimental film artists interested in sharing and supporting each other's work, the London Film-Makers' Co-op (LFMC) shared similar concerns with contemporary US-based organizations such as Canyon Cinema in California and the Film-Makers' Cooperative in New York. This series highlights a selection of short films by LFMC members made in the 1990s, the organization's last decade, before it incorporated with London Electronic Arts and other independent film organizations such as Circles and London Video Access, to eventually become LUX. Thanks to Charlotte Procter, Matt Carter, and LUX Artists' Moving Image, London.

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### Resistance to Professionalization

Sat Nov 10 (12:30)



As a working entity in support of artists' filmmaking practice and community, the London Film-Makers' Co-op was a space outside the commercial realm. This program begins with a micro film from one of the Co-op's core members, Peter Gidal, whose one-minute elegiac tribute *Assumption* (1997) pays homage to the early life of the organization. This is followed by the DIY ethnography *London Suite* (Vivienne Dick, 1989, 28 minutes); *Running Light* (Lis Rhodes, 1996, 15 minutes), an investigation into immigration and "the endless travelling from place to place forced upon people"; *Latifah and Himli's Nomadic Uncle* (Alnoor Dewshi, 1992, 17 minutes), in which two cousins discuss ideas of culture and history while



wandering through London; and *Crystal Aquarium* (Jayne Parker, 1995, 33 minutes), a study in performances above and below the waterline that takes its title from the tanks used for underwater performances at the London Music Hall at the turn of the twentieth century. (Total running time 94 minutes)

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### Self-Determined Selves

Sat Nov 17 (2:00)



A program of shorts by several of Britain's most important women filmmakers includes the lyrical *Mirrored Measure* (Sarah Pucill, 1996, 9 minutes), which explores Jacques Lacan's idea of the "mirror stage"; *Delilah* (Tanya Syed, 1995, 12 minutes), a meditation on violence, love, and survival; *Lady Lazarus* (Sandra Lahire, 1991, 24 minutes), the first part of a trilogy entitled "Living on Air," inspired by the life and work of poet Sylvia Plath; *A Life in a Day with Helena Goldwater*, a trawl through a fictional day in the life of a performance artist who doubles as a deck chair attendant (Sarah Turner, 1996, 20 minutes); and the silent, optically printed *Imaginary*, told in three parts (Moirá Sweeney, 1990, 16 minutes). (Total running time 81 minutes)





## The Puppet Master: The Complete Jiří Trnka

Dec 1 – 29

The maestro of puppet animation, Czech artist Jiří Trnka (1912 – 1969) came of age in an era of marionette theater, a lively feature of European culture since at least the seventeenth century. A painter, illustrator, designer, and author of fantastic tales, Trnka came from a family of toymakers and, in his films, created magical worlds with his sets and costumes. He often borrowed from Czechoslovak folklore while inventing novel techniques for directing his puppets using stop-motion cinematography. As in traditional puppet theater, some of his films use allegorical form to produce political satire; his most well-known satire, *The Hand*, was banned. At times, Trnka mixed two-dimensional drawn animation with puppetry and thus extended his formal range. The first complete retrospective of Jiří Trnka in the United States — originating at the Film Society of Lincoln Center — is a production of Comeback Company, curated by Irena Kovarova, and includes 35mm prints, two new digital restorations, and eleven newly translated works. Special thanks to the Czech National Film Archive.

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### Old Czech Legends

Sat Dec 1 (2:00)



Trnka used Alois Jirásek's 1894 *Ancient Bohemian Legends* and other literary and scientific sources such as the *Cosmas Chronicles* to revive essential Czech legends and folktales. Using puppetry

which he crafted himself to create an origin myth for Bohemia, Trnka's epic animation combines intricate camera moves, sets, and lighting with magical storytelling. *Old Czech Legends* is nothing short of operatic in its scope. (1953, subtitles, 91 minutes)

### The Emperor's Nightingale

Sat Dec 8 (2:00)

The timeless Hans Christian Andersen tale about an ailing Chinese emperor and his love for the birdsong that restores his health has inspired opera, theater, ballet, and at least two animated films (including one by Lotte Reiniger). In Trnka's version — combining live action and animation — the tiny puppets appear in enigmatic masks and the costumes and sets frequently shimmer. "An animated jewel box awash in hallucinatory, storybook imagery" — Andy Lauer. (1948, musical soundtrack, no dialogue, 35mm, 72 minutes)

### Bayaya

Sat Dec 22 (2:00)



Based on a classic nineteenth-century fairy tale by Božena Němcová, *Bayaya* is populated with medieval knights and damsels, castles and banquets, dragons and jesters, a dazzling white stallion, and a surprise jousting tournament. Václav Trojan's haunting musical score accompanies this enchanting puppet play that is not without a few dark moments. (1950, subtitles, 75 minutes)

### Shorts Program 1

Sun Dec 23 (4:00)



This program of four shorts, made in the 1960s, includes Trnka's legendary *Hand*, his once-banned allegory on censorship: *Obsession* (1962, 9 minutes); *Cybernetic Grandma* (1962, 28 minutes); *The Hand* (1965, 18 minutes); *Archangel Gabriel and Mistress Goose* (1964, 29 minutes). (Subtitles, total running time 84 minutes)

### The Good Soldier Švejk

Wed Dec 26 (1:00)

A well-known classic of twentieth-century literature, Jaroslav Hašek's subversive farce *The Fateful Adventures of the Good Soldier Švejk* (1923) traces the antics of a down-on-his-luck World War I soldier trapped in a mire of bureaucracy. A wickedly funny and fast-moving film version of the satire, *The Good Soldier Švejk* has all the traits of Trnka at his best, including a delightful soundtrack. (1954, subtitles, 74 minutes)

### Shorts Program 2

Wed Dec 26 (3:00)

Trnka's distinctive animation talents were evident from the beginning, as seen in this collection of six early experiments — eccentric and surreal hand-drawn examples, an anti-Nazi send-up, an organ grinder's encounter with an evil spirit, and even a puppet version of Anton Chekhov: *Grandpa Planted a Beet* (1945, 10 minutes); *The Animals and the Brigands* (1946, 8 minutes); *Springman and the SS* (Jiří Brdečka and Jiří Trnka, 1946, 13 minutes); *The Gift* (Jiří Trnka and Jiří Krejčík, 1946, 15 minutes); *Romance with Double Bass* (1949, 13 minutes); *The Devil's Mill* (1949, 35mm, 20 minutes). (Subtitles, total running time 79 minutes)

### Shorts Program 3

Thur Dec 27 (1:00)

An adaptation of Hansel and Gretel, Christmas toy trains, magical circuses, and a charming country fable make up this series of five shorts: *Merry Circus* (1951, 35mm, 12 minutes); *The Gingerbread House* (directed by Břetislav Pojar, designed by Jiří Trnka, 1951, 35mm, 18 minutes); *The Golden Fish* (1951, 15 minutes); *How the Old Man Traded It All Away* (1953, 9 minutes); *Circus* (1955, 23 minutes). (Subtitles, total running time 77 minutes)



## Shorts Program 4

Thur Dec 27 (3:00)

A witty winter's folktale, a pair of sleeping puppets, a UNESCO commission, and a satire of the Old West are among the delights of this eclectic program of shorts: *Kučásek and Kutilka* (1954, 18 minutes); *Song of the Prairie* (1949, 20 minutes); *The Two Frosts* (1954, 12 minutes); *The Midnight Adventure* (directed by Břetislav Pojar, designed by Jiří Trnka, 1960, 13 minutes); *Why UNESCO?* (1958, 35mm, 10 minutes). (Subtitles, total running time 73 minutes)

## A Midsummer Night's Dream

Fri Dec 28 (2:30)



*A Midsummer Night's Dream* is one of Trnka's most dazzling puppetry animation feats. He shot two versions of the Shakespearean play at the same time — a version in CinemaScope and another in classic Academy aspect ratio with slight variations in scenery and shot sequences. This screening features the classic version with narration in English. "Drawing on both dance and pantomime, Trnka uses a full range of filmic techniques — long shots, close shots, a variety of angles and a moving camera. He further develops complex group scenes where the puppets react as if on stage. Trnka had illustrated the play in the early 1930s and he's unsurprisingly at his best in evoking the magic world of the fairies" — British Film Institute. (1959, 35mm, 78 minutes)

## The Czech Year

Sat Dec 29 (2:00)

A new restoration of Trnka's first feature-length puppet animation (hailed as a masterpiece when it first appeared), *The Czech Year* won a major award at the Venice Film Festival in 1947. The soundtrack features a melodious chorus of children's voices, while the story travels through a provincial year — from springtime festivals to holiday fairs and feasts — focusing on music, dance, ritual, and Christmas traditions with a cast of delightfully fanciful creatures and beautiful painted sets. (1947, 75 minutes)





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#### Cover

Mariam Khatchvani, *DeDe*, 2017 p14





A close-up photograph of a woman wearing a black headscarf, holding a young child. The child is wrapped in a white towel and has visible tears on their face, looking off to the side with a distressed expression. The woman's face is partially visible, looking down at the child with a somber expression. The background is blurred, showing what appears to be a doorway or a window.

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